

## Far beyond the visible

It was time to spread the poetry of photographer José Diniz outside Brazil. When you see it, you can clearly feel what speaks to your memory, what you strive to understand and how far goes your sense factory. In PERISCOPE, one of his best known works, Diniz obliges us to review the usual models of vision that always seem close to the dismantling. Above the sea, his body immersed in water, adrift, is forced to move in contact with the movement of the waves, while toy submarines complete the scene in a visual, almost tactile bewilderment. The mode of this montage challenges the prescribed logic of the photographic apparatus to penetrate the terrain of the imprecise.

In a more recent work, published in the book *O CÉU VEM ABAIXO*, this proposal is expanded to enhance a photograph not delimited by a single article. Children's drawings, images from films captured on TV, historical documents, maps, in addition to manipulated photographs are combined to combine a personal memory with the conflicting history of World War II. Around us, a crippled reality reigns, perhaps animated by the vagaries of existence. The result, once again goes beyond the visible, a possible allusion to the thought of Walter Benjamin when he said that the past is saturated with agoras. Truth. The great tragedies, such as that of World War II, are repeated today in the eyes of the hurricane of urban civilization that does not hesitate to have a wood stick in hand or a state-of-the-art rifle, the SVLK-14S, considered the most powerful in the world.

Behind all of this is the artist's intimate, private and uncertain conversation with himself. Its exercise of creation appears as a constellation, an atlas, an encyclopedia of personal marks repositioned against the erasure of history. In the game of the visible and the invisible, the image starts to occupy an inter-place, neither fixed nor determined. It exceeds the representation itself and triggers a renewal space for subjectivity. It is not just a matter of talent. Diniz would not be Diniz without a history of images.

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